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'DOCTOR WHO'

SERIAL 4 X

by

Chris Boucher

'IMAGE OF THE FENDAHL'

EPISODE ONE.

*Chris Boucher*

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CAST:

THE DOCTOR  
LEELA  
ADAM COLBY  
THEA RANSOME  
MAXIMILLIAN STAELE  
DOCTOR FENDELMAN  
TED MOSS  
MARTHA TYLER  
DAVID MITCHELL  
HIKER  
SECURITY MAN (N/S)

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SETS:

Colby's Laboratory  
Fendelman's Laboratory  
Tardis  
Priory Kitchen

TE

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TELECINE:

Priory  
Cow Pasture  
Lane/Priory Gateway  
Wood  
Cottage

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EPISODE ONE

SUPOSE CAM: Opening  
Titles:

TELECINE 1:

Ext. Wood. Dusk.

A HIKER pauses at the edge of a wood. By the light of a small torch he examines a map and a compass for a moment.

Then, only a little apprehensively, he sets off into the wood.

Ext. Fetch Priory.  
Dusk.

ESTABLISHING SHOT OF a large,  
old house. It is  
isolated and stands  
in or on the edge of  
a wood.

In one wing of the house,  
a light shines from a  
ground floor window.

END TELECINE 1:



1. INT. COLBY'S LABORATORY. DAY.

(CHEMICALS, BALANCES,  
BUNSENS, MICROSCOPES,  
SLIDE-RULES,  
CALIPERS ARE  
HAPHAZARDLY  
DISTRIBUTED ON  
THE WORK BENCHES  
AND THE FLOOR.

THERE IS, HOWEVER,  
A SINGLE ISLAND  
OF TIDINESS IN  
THE GENERAL CLUTTER.

ON A SMALL WORK  
BENCH, A SKULL HAS  
BEEN RE-CONSTRUCTED  
FROM FOSSILISED  
FRAGMENTS AND  
MOUNTED ON A STAND.

PROFESSOR ADAM  
COLBY IS GLARING  
BALEFULLY AT THE  
SKULL.

THEA RANSOME.

IN HER TWENTIES, DRESSED  
IN A LAB. COAT,  
IS WORKING AT A  
MICROSCOPE)

COLBY: (TO THE SKULL) Well don't  
just sit there, Eustace. Say  
something.

THEA: Why don't you just publish  
and get it over with?

COLBY: Why should anybody believe  
it? I found him and I don't.

(THEA SNATCHES  
UP A CLIPBOARD  
AND THRUSTS IT AT  
HIM CHALLENGINGLY)

THEA: (ICILY) Are you questioning  
my technical competence?

COLBY: Of course not. The  
volcanic sediment is twelve million  
years old. I accept without  
reservation the results of your  
excellent potassium-argon tests.  
What I don't accept is that Eustace  
got himself buried under a volcano  
at least eight million years before  
he could possibly have existed.

(ENTER MAXIMILLIAN  
STAEI)

STAEI: Professor Colby. Doctor  
Fendelman is waiting for the  
corrected co-ordinates.

COLBY: (HANDING HIM THE CLIP-BOARD)  
There you go.

STAEI: ~~Thank~~ you. (TURNS TO GO)

COLBY: Oh and Maxy? (W.C. FIELDS  
VOICE) Remember, start the day with  
a smile. And get it over with.

(STAEI LEAVES  
WITHOUT COMMENT. COLBY  
WINKS AT THEA)

TELECINE 2:

Int. Wood. Dusk.

The HIKER is now deep  
in the wood. He pauses  
to examine his compass,  
glancing around uneasily.

END TELECINE 2.

2. INT. FENDELMAN'S LABORATORY. NIGHT.

(A BANK OF DIALS  
AND CONTROLS MONITORS  
AND REGULATES POWER  
INPUT.

ANOTHER BANK  
CONTROLS DIRECTIONAL  
CO-ORDINATES.

IN THE CENTRE OF  
THE SET-UP THE  
MAIN CONSOLE  
CONTROLS THE TIME  
DISPLACEMENT  
SWEEP.

THIS CONSOLE HAS  
AT ITS CENTRE A  
SMALL VISION  
SCREEN.

BESIDE THIS  
SCREEN IS A BANK OF  
PUSH-BUTTONS  
MARKED 'COMPUTER  
ENHANCE'.

DOCTOR FENDELMAN  
IS MAKING FINAL  
ADJUSTMENTS TO  
THE EQUIPMENT.

AFTER A MOMENT  
OR TWO STAEL  
ENTERS)

FENDELMAN: Ah good. (cont...)



(FENDELMAN TAKES  
THE BOARD AND HURRIES  
TO THE DIRECTIONAL CONTROLS)

FENDELMAN: (Cont) Yes.

(HE MAKES A COUPLE  
OF FINE ADJUSTMENTS)

Right we're ready to begin, Stael.

(STAEI GOES TO  
THE POWER CONTROL  
BANK)

Phase one power.

STAEI: (ACTIVATING A SWITCH)  
Phase one power, ~~Doctor~~.

(A LOW HUMMING NOISE  
BEGINS)

FENDELMAN: Phase two power.

STAEI: (ACTIVATES A SECOND SWITCH)  
Phase two power, ~~Doctor~~.

(THE HUMMING  
NOISE GETS  
LOUDER AND HIGHER  
PITCHED.)

STAEI PUTS A  
HAND TO HIS EYES  
FOR A MOMENT AND  
SHAKES HIS HEAD  
SLIGHTLY AS IF  
TO CLEAR IT)

3. INT. COLBY'S LABORATORY. NIGHT.

(THEA LOOKS UP  
FROM HER MICROSCOPE.  
SHE SHUTS HER  
EYES TIGHTLY AND  
THEN OPENS THEM  
WIDE. SHE RUBS  
THEM AND THEN HER  
NECK AS THOUGH  
SHE'S GETTING A  
HEADACHE.

SHE GETS UP  
FROM HER WORK  
STOOL AND  
STRETCHES.

SHE GLANCES ACROSS  
AT THE SKULL.  
THERE SEEMS TO  
BE JUST A SUGGESTION  
OF LUMINESCENCE  
ABOUT IT.  
PUZZLED, SHE  
GOES FOR A  
CLOSER LOOK)

4. INT. FENDELMAN'S LABORATORY. NIGHT.

FENDELMAN: (PRESSING A SWITCH)  
Switching to main computer control.  
Activate full power run-up sequence.

STAEL: Activating full power run-  
up sequence, (PRESSES A SWITCH)  
now!

(THE HUMMING SURGES,  
RISING STEADILY  
IN PITCH.

THE LIGHTS IN  
THE LABORATORY  
FLICKER AND DIM)

5. INT. COLBY'S LABORATORY. NIGHT.

(THE SOUND REMAINS  
AUDIBLE. THE  
LIGHTS FLICKER  
AND DIM.

THEA LOOKS AT  
THEM, THEN LOOKS  
BACK AT THE SKULL.  
IT IS DEFINITELY  
GLOWING NOW.

SHE STARES AT IT  
FASCINATED.

AS THE GLOW  
INCREASES HER  
FACE DRAINS OF  
EXPRESSION AND HER  
EYES BECOME GLAZED)



TELECINE 3:

Ext. Wood. Night.

The HIKER is crashing  
through the underbrush.  
He suddenly freezes  
and listens intently.  
He glances around him  
fearfully, then panic  
snatches at him. He  
draws a shuddering breath  
and runs.

END TELECINE 3.

6. INT. COLBY'S LABORATORY. NIGHT.

(THEA IS IN  
A DEEP TRANCE.

THE GLOW OF  
THE SKULL IS  
INTENSIFYING.

THE SOUND OF  
THE POWER BUILD-  
UP CONTINUES TO  
RISE IN PITCH)

TELECINE 4:

Ext. Wood. Night.

The HIKER is running  
for his life. His  
movements are frantic  
but he is slowing up.

HIKER: (SOBBING AND STRUGGLING)  
I can't ... my legs ... I can't ...  
move ... my legs.

He suddenly stops  
struggling and holds  
his breath, listening.

Almost out of earshot  
there is a dragging  
sound. He listens  
terrified as it comes  
closer - drag, pause -  
drag, pause -

END TELECINE 4.

7. INT. COLBY'S LABORATORY. NIGHT.

(INTERCUT.

A SLOW ZOOM IN  
ON THEA'S FACE AND  
ON THE FACE OF THE  
SKULL.

THE SOUND OF THE  
POWER BUILD-UP  
CLIMBS TO A HIGH-  
PITCHED WHINE.

MIXED INTO THE  
SOUND IS THE  
DRAGGING NOISE  
COMING CLOSER)



TELECINE 5:

Ext. Wood. Night.

C.U. OF HIKER'S FACE -  
eyes popping with terror.  
He screams.

END TELECINE 5.

8. INT. COLBY'S LABORATORY. NIGHT.

(THE SOUND OF  
THE SCREAM IS  
CARRIED OVER.

THEA SLUMPS  
TO THE FLOOR  
UNCONSCIOUS.

THE GLOW OF THE  
SKULL DIES.

THE SOUND OF THE  
POWER BUILD-UP  
RISES BEYOND  
THE AUDIBLE RANGE)

9. INT. FENDELMAN'S LABORATORY. NIGHT.

STAEEL: Full power, ~~Deeter.~~

FENDELMAN: Excellent, Stael.  
We can begin the scan. Commencing  
scan. Programme one.

(PRESSES SWITCH)

TELECINE 6:

Ext. Wood. Night.

The HIKER is lying in  
a crumpled heap. His head  
is twisted to one side  
and the expression on his  
face is ghastly.

PAN SLOWLY UP to show  
that he is within sight  
of Fetch Priory.

END TELECINE 6:



10. INT. TARDIS.

(THE DOCTOR IS  
POKING ABOUT  
IN K9'S ENTAILS)

LEELA: Will he be all right?

THE DOCTOR: It will be all right.  
It just has a little corrosion in  
its circuits.

LEELA: I can call K9 'he' if I  
like. You call the Tardis 'she'.

THE DOCTOR: Rubbish.

LEELA: I've heard you. And it's  
quite clear to me that you can't  
control this machine, either..

THE DOCTOR: What?

LEELA: I said -

THE DOCTOR: I heard what you said!

LEELA: Then why ask?

THE DOCTOR: I understand the Tardis  
perfectly. There's hardly a part  
of it that I haven't repaired or  
adjusted at some time or another.

LEELA: (NODS) It's very old, too.

THE DOCTOR: Furthermore I am in complete and constant control of it.

(IMMEDIATELY THERE IS  
A HIGH-PITCHED  
SHRIEK FROM  
THE CONSOLE AND THE  
CRAFT BUCKS AS IT  
GOES VIOLENTLY OUT  
OF CONTROL)

Some irresponsible idiot is using a sonic time scan! Come on, old girl, come on. Don't let us down now.

LEELA: Can I help?

THE DOCTOR: Just hold on tight!  
We're being dragged towards a Relative Continuum Displacement Zone.

LEELA: A what?

THE DOCTOR: A hole in time.

LEELA: What'll happen?

THE DOCTOR: Wish I knew.

LEELA: Can we get free?

THE DOCTOR: All depends on this misunderstood, uncontrollable, old machine.

LEELA: (TO THE CONTROL DESK) I meant no disrespect!

THE DOCTOR: She's turning!

LEELA: I could have been mistaken!

THE DOCTOR: (TRIUMPHANTLY) She's done it!

(EVERYTHING  
RETURNS TO  
NORMAL.)

THE DOCTOR  
PATS THE CONSOLE)

Well done.

LEELA: (AWED) You didn't tell me. Can it really understand what we say?

THE DOCTOR: No, it just generates a low intensity telepethic field Obviously primitive thought patterns like yours appeal to it.

LEELA: Oh.

THE DOCTOR: (LOOKS UP FROM THE CONTROLS) Can't calculate the co-ordinates so we'll just have to follow the scan back to its source.

LEELA: And destroy it.

THE DOCTOR: We've got to stop them using it certainly. If we don't it'll destroy itself. And the planet it's operating from.

LEELA: Do we know which one it is yet?

THE DOCTOR: Earth, naturally. Your ancestors have a talent for self-destruction which is little short of genius.



11. INT. PRIORY KITCHEN. DAY.

(IT IS A LARGE  
STONE-FLAGGED  
ROOM.)

THEA RANSOME  
IS DRINKING  
COFFEE AND  
READING A PAPER.

FENDELMAN COMES  
IN WITH STAEL)

FENDELMAN: Ah, Thea. You're feeling  
better this morning?

THEA: Yes, I'm fine, thank you  
Doctor. I still don't remember  
what happened though.

STAEL: Coffee Doctor?

FENDELMAN: Thank you, Stael.

THEA: I do remember it was your  
turn to make the breakfast, Max.

FENDELMAN: I'm sorry I'm afraid that  
was my fault. We have only just  
finished work. We worked all night.  
And the results! I think the results  
will amaze even Adam. Where is he by  
the way?

THEA: Out exercising Leakey.

TELECINE 7:

Ext. Wood. Day.

ADAM COLBY is  
looking for the  
dog.

COLBY: (CALLING) Leakey? Here boy!  
Come on, Leakey!

A whine attracts  
his attention.  
He moves towards it.

COLBY: Leakey. What you got boy?  
More bones, is it? You old bone-  
hunter, you -

The dog has found  
the body of the  
HIKER.

END TELECINE 7:

12. INT. PRIORY KITCHEN. DAY.

FENDELMAN: ...but Colby's methodology cannot be faulted. The excavation was brilliant. The reconstruction of the skull is first class work.

THEA: He can't accept the evolutionary implications.

FENDELMAN: And you, Thea? Can you accept them?

THEA: Chronology is my field, Doctor. I'm a technician not a human paleontologist.

(COLBY BURSTS IN)

COLBY: Leakey's found a corpse. At the edge of the wood.

FENDELMAN: What sort of corpse?

COLBY: A dead one, what other sort is there?

FENDELMAN: Man? Woman?

COLBY: It's a man.

THEA: Do we know him?

COLBY: I never saw him before.

FENDELMAN: How did he die - are there signs of violence?

COLBY: Not exactly. But by the look of him he didn't die easily.

STAEL: It is never easy to die.

COLBY: Thank you, Maximillian. I'm going to call the police.

(MAKES FOR THE  
DOOR)

FENDELMAN: Just a moment! We must consider this.

COLBY: What's to consider? There's a body out there. We can't just leave it. Or are you breeding vultures in that secret lab of yours?

FENDLEMAN: There is no need for discourtesy, Adam.

COLBY: I'm sorry, Doctor. Was a bit of a shock. His face is all twisted up. He looks ghastly. He was terrified when he died.

FENDLEMAN: This is exactly my point. The wood is supposed to be haunted. Can you imagine what would happen if there were news of a mysterious death in it?

THEA: There'd be a certain amount of publicity.

FENDELMAN: It would be a circus? That wood attracts enough lunatics as it is without advertising for them.

COLBY: I don't see that we've much alternative.

FENDELMAN: Adam, our work is at a critical stage. Your discovery could be one of the most important milestones in human development. Your work will fundamentally affect how man views himself. We cannot be interrupted at this moment of destiny.

COLBY: Yes but, Doctor -

FENDELMAN: (CHUCKLING) And besides we wouldn't want your Nobel prize to be jeopardised by an unfortunate coincidence, now would we?

THEA: What exactly are you suggesting, Doctor?

FENDELMAN: I'm not suggesting anything yet. When Adam is recovered he can show me the body and we can decide. Perhaps we can arrange for it to be found somewhere else.

THEA: Wouldn't that be illegal?

FENDELMAN: A small deception.

THEA: Adam?

COLBY: Probably wouldn't make much difference, I suppose.

FENDELMAN: Exactly. We'll work something out. Stael? (Cont...)

(FENDELMAN TAKES  
STAEL ON ONE  
SIDE, QUIETLY)

FENDELMAN: (cont.) Get on to London.  
Tell Hartman I want a security team  
here within two hours. Tell him I  
want the best we have and I want  
them armed. Then prepare your  
equipment. I shall want you to  
do a full post mortem on that body.



13. INT. TARDIS.

(THE TARDIS HAS LANDED.  
THE DOCTOR AND LEELA  
PREPARE TO LEAVE)

LEELA: Is this the place of the  
sonic time scan?

THE DOCTOR: More or less. He turned  
it off before I got it finally  
pinpointed but it's definitely round  
here somewhere. Come on.

(THE DOCTOR STRIDES OUT.

LEELA CHECKS HER KNIFE  
AND FOLLOWS)

TELECINE 8:

Ext. Field. Day.

The Tardis has materialised in a field of cows. By nature curious, several of the animals are clustered around the door. The DOCTOR walks right into them. With an elegant flourish he doffs his hat and beams at them.

THE DOCTOR: Good morning, ladies. And which one of you has the time scanner?

LEELA emerges and immediately draws her knife.

THE DOCTOR: They're harmless. Large, but harmless. They're called cows. They manufacture milk.

LEELA: Is that good?

THE DOCTOR: If you like milk. I'm rather partial to it myself.

LEELA: This doesn't look like the place, Doctor.

THE DOCTOR: I did say more or less. Though this does look rather less than more. Never mind it's a beautiful day and the exercise will do us good.

END TELECINE 8.

14. INT. FENDELMAN'S LABORATORY. DAY.

(FENDELMAN IS EXAMINING  
A COMPUTER PRINT-OUT.

STAEL COMES IN)

FENDELMAN: Yes. It's there Stael.  
As we thought. If we can just get  
a visual interpretation of this  
area here we will see the living  
owner of that skull.

STAEL: I have completed the post  
mortem.

FENDELMAN: And?

STAEL: I cannot find the cause of  
death. There is a small blister at  
the base of the skull but that couldn't  
have killed him.

FENDELMAN: Natural causes then.

STAEL: There is something strange.

FENDELMAN: (IMPATIENTLY) Well?

STAEL: The outward signs are that  
the man died quite recently. His  
watch is still working. He has  
yesterdays newspaper in his pocket  
and a thermos of tea which is still  
hot. The mud on his boots is still -

FENDELMAN: (INTERRUPTING) Yes, yes!  
Get on with it.

STAEL: The body is decomposing.

FENDELMAN: Already?

STAEL: It's practically falling apart  
as you watch.

FENDELMAN: What do you think it is?

STAEL: I don't know but it's as  
though all the energy has been removed.  
All the binding force has gone and all  
that's left is a chemical husk.

FENDELMAN: (PENSIVELY) Very well.  
Are the security team in place?

STAEL: Yes.

FENDELMAN: Good. You will dispose  
of the body. No one must know of  
this. No one at all, Max.

TELECINE 9:

Ext. Lane. Day.

THE DOCTOR is lying on a grassy bank, his hat over his eyes.

LEELA: Doctor?

THE DOCTOR pushes his hat back and sits up.

LEELA has captured a local. TED MOSS, a labourer, is holding a bicycle on which are slung a bill-hook and a sickle. He is standing very still as LEELA holds her knife against the side of his neck.

LEELA: He came armed and silent.

THE DOCTOR: (BEAMS) You must have been sent by Providence.

MOSS: No I were sent by the Council. To do the verges.

LEELA: Your Council should choose it's warriors more carefully. A Sevateem child could have taken you.

MOSS: Escape from somewhere did she? If you're her doctor you shouldn't let her wander round loose. She could do someone a damage.

LEELA: (LOWERING HER KNIFE) He wasn't hunting us?

THE DOCTOR: No. Have a jelly baby?

He proffers the bag.

Moss draws back slightly.

MOSS: You've both escaped from  
somewhere haven't you?

THE DOCTOR: Frequently. The nearest  
village is?

MOSS: Fetchburgh. 'Bout a mile  
down that way.

THE DOCTOR: Fetchburgh? (THOUGHT-  
FULLY) Yes of course. Tell me about  
the ghosts.

MOSS is startled, he touches  
his chest, where clearly  
he is wearing some sort  
of charm beneath his shirt.

MOSS: Don't know what you mean.  
'Ent nothin' like that round here.

LEELA: He's lying.

THE DOCTOR: The strangers then. It  
can't be unlucky to talk about them.

MOSS: You mean Fendelman and his  
lot. Out at the Priory?

THE DOCTOR: Yes. That's exactly  
who I mean. Where did he come from,  
do you know?

MOSS: Well he's foreign isn't he. You must've heard of him. Calls hisself a doctor. They do say he's one of the richest men in the world though you wouldn't think so to look at him, scruffy devil. They reckon he made his money out of 'lectronics, but that don't seem likely 'cause he ent Japanese. (LOWERS HIS VOICE CONFIDENTIALLY) His people dig up bodies.

THE DOCTOR: they do? splendid.

LEELA: Grave robbers?

THE DOCTOR: Archaeologists. He's our man all right. Where is this Priory?

MOSS: Yon side of the village.

THE DOCTOR: And it is haunted, of course?

MOSS: Yes, but it's the wood more than -

He stops and touches his charm again.

THE DOCTOR: Don't worry. We won't tell a soul. Living or dead. Come on, Leela.

MOSS watches them leave. Carefully he draws the charm from beneath his shirt. It is a square metal plate on which is etched a pentagram. He bows his head slightly and presses it to his forehead.

END TELECINE 9.

14. INT. PRIORY KITCHEN. DAY.

(MARTHA TYLER, A  
FORMIDABLE LADY OF  
ADVANCED YEARS, IS IN A  
TOWERING RAGE WITH A  
POWERFULLY BUILT SECURITY  
MAN)

MITCHELL: Just relax and stay there.  
We'll get it sorted out.

MRS TYLER: Don't you tell me what to  
do in my own house!

MITCHELL: This isn't your house,  
granma.

MRS TYLER: I ent your granma! Don't  
you granma me!

(ENTER COLBY FOLLOWED  
BY THEA)

COLBY: What's going on here. (TO  
MITCHELL) Who are you?

MRS TYLER: This gangster tried to  
stop me comin' to the house.

MITCHELL: My name is Mitchell. I'm  
the Security Team-Leader. The house  
and grounds are under restriction.  
My instructions are that no-one gets  
in or out without clearance. This  
loony old trout seems to think she's  
an exception. She isn't.



MRS TYLER: Loony old trout?

(ALMOST BERSERK WITH  
RAGE SHE PHYSICALLY  
ATTACKS MITCHELL.  
COLBY ATTEMPTS TO  
RESTRAIN HER)

COLBY: Gently Mrs. T, remember  
your varicose veins.

(MITCHELL BACKS OFF AND  
LOSES HIS TEMPER)

MITCHELL: (FURIOUSLY) All right!  
I've had it with you, you old bag.  
Any more trouble and I'll sling you  
outside and set the dog on you.

COLBY: Now just a minute!

THEA: You can't talk to her like that.

MRS TYLER: (SOFT-VOICED) That don't  
make no never-mind, my lovelies.

(THEY TURN TO LOOK AT HER.  
SHE IS SMILING. HER  
EYES NEVER LEAVE MITCHELL'S  
FACE. HER VOICE TAKES  
ON A CROONING QUALITY)

He'll be sorry sooner or later. Later  
or sooner he'll regret. (NORMAL VOICE)  
I'm goin' now, perfessor. You can  
tell Doctor Fendelman I'll come back  
when they gangsters is gone and not  
before. I don't hold wi' gangsters.

(SHE STOMPS TOWARDS  
THE DOOR)

COLBY: (HELPLESSLY) Mrs. T?

MRS TYLER: (TO MITCHELL) There ent  
a dog born that'd attack me, boy.  
They got more sense than some people.

(SHE LEAVES.

MITCHELL FORCES A  
CHUCKLE)

MITCHELL: Now I know why they burnt  
witches.

COLBY: Cheaper than oil. I don't  
know who you are, friend, but I hope  
you can cook.

MITCHELL: I told you who I am.

COLBY: You meant all that stuff about  
restrictions?

MITCHELL: Of course.

THES: You said no-one could go in or  
out without authorisation. Does that  
apply to us?

MITCHELL: Yes, Miss Ransome.

THEA: That's ridiculous.

COLBY: Authorisation from whom?

MITCHELL: If I were you I should  
talk to Doctor Fendelman.

15. INT. FENDELMAN'S LABORATORY. DAY.

(THERE IS NO-ONE IN  
THE LAB)

COLBY: (V.O.) Fendelman? Fendelman?

(THE DOOR OPENS AND  
COLBY STOMPS IN)

Doctor Fendelman?!

(HIS ANGER IS SUDDENLY  
FORGOTTEN AND HE  
STARES AROUND HIM IN  
AMAZEMENT AT THE  
SCANNER EQUIPMENT)

Good grief. What on earth is he  
playing at?

(FENDELMAN ENTERS  
QUIETLY, UNNOTICED  
BY COLBY)

FENDELMAN: You are impressed?

COLBY: (STARING QUILTILY) I don't  
know. I always say if you've seen  
one juke box you've seen them all.  
This is archaeology?

FENDELMAN: This is the Ultimate  
Archaeology, Adam. It was data from  
here which led me to choose the  
excavation sites in Kenya. Once you  
had found the skull and pinpointed it's  
exact location and Thea had dated it  
then the real work of this machine  
could begin.

COLBY: And that is? ~~XX~~

FENDELMAN: Ten years ago I was working on a new missile guidance system when I noticed an unusual vibration effect, a sort of sonic shadow...

TELECINE 10:

Ext. Priory Gateway. Day.

Just inside the gate is  
a SECURITY MAN with a  
doberman on a leash.

PAN to the DOCTOR and  
LEELA watching him for  
a hiding place.

LEELA: A guard, Doctor. Shall I  
kill him?

THE DOCTOR: No. We'll circle round  
and try the back. And you must stop  
attacking everyone who looks even  
vaguely unfriendly. You'll get us  
into trouble.

LEELA: I will defend you, Doctor.  
Don't worry.

THE DOCTOR: That's precisely what  
worries me.

THE DOCTOR gets up and  
moves off. LEELA  
follows.

END TELECINE 10.

16. INT. COLBY'S LABORATORY. DAY.

COLBY: Crazy as a bed bug. He actually believes that he can see into the past with that electronic hurdy-gurdy he's got down there.

THEA: Did he demonstrate it?

COLBY: Did he demonstrate it? Of course he didn't demonstrate it. How could he demonstrate it? I mean it's a load of garbage. He thinks because his money can pervert the laws of the land it can do the same for the laws of physics.

THEA: It's a bit late to be self-righteous about perverting the laws of the land isn't it?

COLBY: What? Yes I suppose it is.

THEA: Did he give a reason for not demonstrating it?

COLBY: Apparently it only works after dark.

THEA: (THOUGHTFULLY) Minimising solar disruption, perhaps.

COLBY: What?

THEA: Fendelman's no mug when it comes to electronics. He was one of the authentic geniuses in the feild until he developed this interest in the origins of man.

COLBY: You mean until he flipped his lid. Come on. Let's get some supper...

TELECINE 11:

Ext. Wood. Dusk.

THE DOCTOR and LEELA  
enter Fetch Wood at  
the same point that  
the hiker did at  
the beginning of the  
episode.

THE DOCTOR: The house is over that  
way.

He moves off. LEELA  
remains listening. She  
hears a sound nearby  
and draws her knife. She  
crouches and moves through  
the bushes.

END TELECINE 11.



17. INT. FENDELMAN'S LABORATORY. NIGHT.

(THEA RANSOME  
SLIPS INSIDE  
AND CAREFULLY  
CLOSES THE DOOR  
BEHIND HER.

SHE SWITCHES  
ON THE LIGHT  
AND PUTS THE  
PIECE OF TOUGH  
PERSPEX WITH  
WHICH SHE FORCED  
THE LOCK ONTO  
ONE OF THE WORK  
BENCHES, SINCE  
WITHOUT HER LAB  
COAT SHE HAS  
NO POCKETS.

SHE STUDIES  
THE LABORATORY  
SET-UP AND THEN,  
AFTER A MOMENT'S  
DELIBERATION,  
SHE PRESSES THE  
FIRST SWITCH  
IN THE POWER  
ACTIVATION SEQUENCE)

18. INT. COLBY'S LABORATORY. NIGHT.

(THE SKULL BEGINS  
TO GLOW)

TELECINE 12:

Ext. Wood. Night.

LEELA, knife drawn,  
is standing in cover.  
The shadow of a dark  
hooded FIGURE drifts  
by her. She waits  
a moment, then follows.

THE DOCTOR is moving  
forward cautiously.  
He pauses and looks  
back.

THE DOCTOR: Leela? (IRRITABLY)  
Leela! She did it again!

END TELECINE 12.

19. INT. FENDELMAN'S LABORATORY. NIGHT.

(THEA IS FALLING  
INTO A TRANCE.  
HER FACE IS  
BLANK, HER  
EYES STARING.  
HER HAND SLOWLY  
REACHES TOWARDS  
THE THIRD SWITCH.

SHE PRESSES IT)

TELECINE 13:

Ext. Wood. Night.

THE DOCTOR stops  
and listens. In  
the distand the sound  
of something dragging  
itself towards  
him can be heard.

He tries to move  
and finds he cannot.

THE DOCTOR: Paralysis?

The dragging sounds  
draw closer.

Ext. Cottage. Night.

LEELA ghosts up to  
the cottage and  
works her way along  
the wall to a door.

END TELECINE 13:

20. INT. COTTAGE. NIGHT.

(AS THE DOOR  
SWINGS INWARDS  
THE CAMERA  
ZOOMS IN ON  
THE BARRELS  
OF A SHOTGUN.

WITH A  
SHATTERING  
ROAR THEY ARE  
BOTH DISCHARGED  
DIRECTLY INTO  
CAMERA)

21. INT. FENDELMAN'S LABORATORY. NIGHT.

(C.U. OF THEA'S  
FACE)

22. INT. COLBY'S LABORATORY. NIGHT.

(C.U. OF  
GLOWING  
SKULL)



TELECINE 14:

Ext. Wood. Night.

The Doctor's eyes  
are wide and staring  
with fierce  
concentration.

He is breathing  
rapidly.

The dragging  
sounds are very  
close. They come  
even closer...

SUPOSE CAM

Closing  
Titles

END TELECINE 14: